

# NATIONAL ENDOWMENT FOR THE ARTS

## FY 1999 Performance Report



AN INVESTMENT IN AMERICA'S LIVING CULTURAL  
HERITAGE

February 2000

## **FY 1999 PERFORMANCE REPORT**

As required by the Government Performance and Results Act of 1993, the National Endowment for the Arts is pleased to submit its Annual Performance Report for Fiscal Year 1999. The report is based on, and covers, all performance goals and indicators in the annual performance plan. The chart that follows shows a comparison of the NEA's performance to date with the projected levels of performance as set out in the performance goals in the annual performance plan. The first set of columns identifies what the NEA anticipated it would accomplish in FY 1999 (as contained in the FY 2000 Performance Plan); the second set identifies FY 1999 as shown in the FY 2001 performance plan (this document). This chart is followed by graphic comparisons of the same data.

**General Observations.** When assessing differences between the original and current FY 1999 performance data, one must take four significant issues into account:

- **First, since applications for support of FY 1999 funds had not been received and acted upon by the time the Performance Plan was submitted last year, the NEA used available FY 1998 data as a baseline for making projections.** At that time, we also acknowledged that actual FY 1999 data would not be available until final reports on funded projects had been received by the Agency and related information entered into the Agency's data collection system and assessed. [NOTE: To date, approximately 16 percent of final reports for FY 1999 grants have been received.] The NEA anticipates a minimum of twenty-one to twenty-four months after the close of FY 1999 before sufficient information is received to fully assess that year's accomplishments.
- **Second, since submission of the FY 1999 projections last year, the NEA has improved its data collection and assessment capacity.**
- **Third,** the performance report contains information under the heading of Partnership. This refers to grants awarded to State Arts Agencies and their Regional Arts Organizations. **Partnership funding generally reflects legislative requirements that are largely formulaic.** In this context, each State has considerable discretion as to how it chooses to disburse its funds, based on each State's specific needs and priorities. Because of this flexibility, comparisons from year to year are not under the particular direction of the Federal agency. Thus, **the NEA views performance data for the Partnership line as subject to external factors;** in this case, subject to the choices made by each State and Regional Arts Agency.
- **Fourth, applicants to the NEA have considerable discretion as to which category of support to apply and as to the nature of their projects.** The NEA issues guidelines which are used by organizations to submit applications. The guidelines identify areas of funding (e.g., Heritage and Preservation, or Education, or Access, etc.) that directly relate to each of the Agency's goals. The guidelines also broadly address the types of eligible projects (e.g., presentations, arts instruction, residences, etc.). Based on historical data, the NEA projects numbers of applications and types of projects or activities to be funded; however, it is not until the applications are actually received and reviewed that a clearer picture emerges. Thus, from year to year, applicant interests may change from one area to another or from one type of project to another. This discretion on the part of applicants reflects their choices and determinations; the funding decisions of course reflect Agency judgements. To a large extent, adjustments in accomplishments are reflective of external factors.

**Specific Observations.** The assessment that follows is based on information contained in the applications of successful FY 1999 applicants, not the final report. The NEA intends to continue to update its data as final reports are received.

Overall, there are six areas in which there are notable changes in accomplishments from the initial FY 1999 projections to current projections. These concern the number of concerts/performances/ readings, artwork creation, repair/restoration/conservation of work, arts instruction, residencies, and exhibition, fairs and festivals. Concerning concerts/performances/readings, repair/restoration/conservation, arts instruction and residencies, there was a significant increase in activity. Concerning artwork creation and exhibitions, fairs and festivals, there was a significant decrease in activity. The differences, we believe, are primarily due to the factors noted above -- that is, the differences reflect choices on the part of the applicants (e.g., which area of support to apply to and the type of project to seek funding for).

The differences also reflect the availability of more current data -- which improves data projections. As noted earlier, initial 1999 projects were developed by extrapolating data from FY 1998 grant data. As applications for 1999 are acted upon, data becomes more current and more specific to 1999. As final reports are received, the accuracy of the data further improves. The chart below presents this situation.

	Concerts, performances, readings	Con- serve, repair, restore	Arts Instruction	Residencies	Artwork Creation	Exhibitions, Fairs and Festivals
1998: Original Projection	2200	900	270	470	900	470
Current Projection	5800	2100	600	570	1100	330
1999: Original Projection	2200	900	270	470	900	470
Current Projection	7500	3200	940	1000	400	200

Given that the funds available between 1998 and 1999 were essentially the same, one could reasonably conclude that the level of activity would be the same. Thus, 1998 and 1999 original projections are identical. However, what we find is that as final report data is received for 1998 and as grants were awarded and final report data is received for 1999, both sets of numbers improve in accuracy. With this improvement in accuracy, one finds a close correlation between the activity undertaken in 1998 and that undertaken in 1999 with one exception, artwork creation.

Provided below are brief accounts of differences in level of activity by Agency goal and objective.

Goal 1, Access:	The reduction in activity primarily reflects a reduction in the funds and grants awarded.
Goal 2, Creativity:	The changes in activity primarily reflect applicant determinations.
Goal 3, Arts Education:	The changes in activity primarily reflect applicant determinations. The NEA received and funded more applicants in this area than originally anticipated.
Goal 4, Preservation:	The changes in activity primarily reflect applicant determinations.
Goal 5, Organizational Stability:	There were no significant changes in activity.

Goal 6, Community Arts Development:

There were no significant changes in activity.

Goal 7, Partnership:

There were no significant changes in activity.

**Project Examples - Results from FY 1999 Projects.** This is the time when the Arts Endowment's vision of having a Nation in which the arts play a central role in the lives of all Americans comes to life. It is in reading the final report narratives from our grantees that we become more aware of the potential impact the arts can play in the lives of our communities. (*NOTE: The following information came directly from the final report of these organizations.*)

- **Sioux City Symphony:** a project submitted under Goal 2, *Creativity: Foster opportunities for the creation and presentation of artistically excellent work.*

In the 1998-99 season, the Sioux City Symphony Orchestra, with support from the National Endowment for the Arts, embarked on an exciting new outreach and audience development program. The project consisted of five concert performances and educational outreach activities performed by members of the Symphony in rural communities in the Iowa, Nebraska, South Dakota tri-state area. Many of these rural communities had never heard symphonic and chamber music performed on a professional level before. The goal of the program was to bring the quality of the Symphony's artistry to student and adult audiences in rural communities and to cultivate appreciation for symphonic music amongst audiences for whom quality orchestral performances are geographically inaccessible.

Among the performances presented by the Sioux City Symphony was a unique full-day string festival in the rural town of Cherokee, Iowa. The city of Cherokee and the Cherokee Public School District served as host for the event, working in partnership with members of the Sioux City Symphony to present a series of string master-classes, lecture-demonstrations and string instrument coaching sessions. In one instance, professional members of the Sioux City Symphony performed in the district-wide orchestra, sitting side-by-side with young elementary and middle school string players. Many of these young children had never heard a professional violinist before. After hearing the sound of their school orchestra fortified by musicians from the Sioux City Symphony, one of the children exclaimed "...Wow!! I never knew this music could sound so beautiful. We sound great."

After the day-long master-class session, a string ensemble from the Sioux City Symphony worked with school children and college students at the University of South Dakota prior to a formal concert on February 2, 1999. The members of the orchestra provided string quartet coaching opportunities to emerging talent at the University and coached soon-to-be graduates on how to "make it" as professional musicians. This performance provided the opportunity for the Sioux City Symphony to develop a first-ever partnership with the University and the Shrine to Music Museum. As a result of this performance an arrangement was made for an exhibit of rare musical instruments from the Museum to be displayed at Sioux City Symphony concerts in the 1999-2000 season. This exchange of services benefits both institutions; providing the orchestra with a venue for its artistry in the state of South Dakota, and providing the Museum with a venue for its collection in the state of Iowa. The grantee states that NEA support was the catalyst for this interesting partnership and for Sioux City Symphony's Satellite Series concerts. More such partnerships are in the works for the future.

In the rural towns of Wakefield and Wayne, Nebraska members of the Sioux City Symphony Orchestra presented a full day series of educational residency activities and

formal concerts for over 500 culturally underserved residents. Located in the area of the Winnebago Native American Tribe of Nebraska, the region has little industry and economic activity. The Sioux City Symphony worked closely with principals and school officials in both communities to develop a plan which would pave the way for the introduction of an instrumental music program in the region. Members of the Sioux City Symphony gave young students opportunities to play on their instruments, creating an instrument “petting zoo.” Children actually held a violin and cello bow and “played” on the strings of the professional instruments while Symphony members fingered a simple tune. The purpose of the project was to build interest in instituting a school string program in the 1999-2000 year. The program will be a partnership with the Sioux City Symphony which, with proper funding, will provide the school district with a string specialist one day a week to begin a third-grade string orchestra program in the schools. Plans were also made to present a chamber music concert in the tribal headquarters or the Bureau of Indian Affairs Community Center on the Winnebago Reservation in 1999-2000.

- **Pittsburgh Public Theater Corporation:** a project submitted under Goal 3, *Arts Education: Strengthen the role of the arts in our Nation’s educational system and encourage lifelong learning in the arts.*

In the 1998-99 season, the Pittsburgh Public Theater, with support from the National Endowment for the Arts, embarked on a new educational initiative. The initiative consisted of age-appropriate theater games for elementary school children, a series of theater classes and student matinee performances for upper middle school and high school students, and a classical acting workshop, culminating in a summer production, for college students. The goal of the initiative was to reach out to students at an early age, fostering an appreciation for and understanding of theater through many developmental stages, thus, leading to a lifelong interest in theater and in the arts.

Partnering organizations included a mix of urban, rural, and suburban schools. Although most schools were from Allegheny and surrounding counties in southwest Pennsylvania, one school from Bowling Green, Ohio also participated.

Local and national artists actively participated in various aspects of the project including Andrew Sachs, a playwrighting instructor from Carnegie Mellon University; Donald Wadsworth, a voice coach from Carnegie Mellon, and Ron Siebert, an acting instructor from Carnegie Mellon. Brian Dykstra was a guest artist for the Young Company production, and he taught high school Shakespeare classes.

The components of this educational initiative provided a gradual introduction to and promotion of the appreciation of theater among students from elementary school through college levels. This initiative consisted of the following programs:

- Elementary school students from economically and ethnically diverse areas of the city were linked through ***Creative Dramatics***, a fourteen-week program in which 150 children from six different schools were introduced to the theater arts through a variety of games and activities.
- A total of eight **Open Stage Student Matinee** performances were provided to school groups throughout the region. Attendance at these performances totaled approximately 3,680.
- Interested students explored the theater arts by enrolling in **training classes**. These offerings, designed to help students gain skills, self-confidence, and an appreciation for the craft, included a contemporary acting workshop, Shakespeare

intensive workshop, Saturday acting classes and technical theater classes. Over 153 students participated in these training classes.

- The Theater's fifth annual **Shakespeare Monologue and Scene Contest**, held in February 1999, provided students in grades 4-12 opportunities to hone their talents as they presented selections of Shakespeare's work before an audience. Coached and judged by the Theater's artistic staff and professional actors, 550 students from 100 local schools participated in the event.
- The Public's **Young Company**, consisting of 30 college students majoring in theater arts, presented William Shakespeare's *Twelfth Night*. Under the instruction and mentorship of the Theater's artistic staff and local theater professionals, the production was mounted (from the design and creation of sets, lighting, sound, and costumes, marketing and promotion of the production) and performed over a two-week period.

STATISTICS FOR PERFORMANCE REPORT ON FY 1999

GOAL	OBJECTIVE	FUNDING CATEGORY	INDICATOR	FY 1999 in FY 2000 Performance Plan			FY 1999 in FY 2001 Performance Plan			Difference		
				# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity
1. ACCESS: Broaden public access to the excellence and diversity of the arts.	1.1 Increase number of, and broaden and diversify the kinds of, arts events or activities available to the American public.	Competitive and Leadership	Number of awards and funds	129	\$ 5,938		85	\$ 4,210		-44	\$ (1,728)	
			Concerts/readings/performance			600			1,394			794
			Radio and television broadcasts			8			14			6
	1.2 Provide access to arts experiences in communities where such activities are not readily available because of geographic, economic, or other factors.	Competitive and Leadership	Number of awards and funds	95	\$ 2,307		59	\$ 1,593		-36	\$ (714)	
			Concerts/readings/performance			246			478			232
			Research			1			2			1
			School and other residencies			22			44			22
	GOAL 1 TOTAL			224	\$ 8,245		144	\$5,803		-80	\$ (2,442)	

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GOAL	OBJECTIVE	FUNDING CATEGORY	INDICATOR	FY 1999 in FY 2000 Performance Plan			FY 1999 in FY 2001 Performance Plan			Difference		
				# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity
2. CREATIVITY: Foster opportunities for the creation and presentation of artistically excellent work.	2.1 Increase the number of works created and presented.	Competitive and Leadership	Number of awards and funds	555	\$	15,494	614	\$	15,841	59	\$	347
			Artwork created				351			-399		
			Concerts/readings/performances	1,250			4,213			2,963		
			Exhibitions	90			115			25		
			Fairs/festivals	340			82			-258		
			Professional support-artistic	96			68			-28		
			Publications	60			134			74		
			School and other residencies	66			87			21		
	2.2 Expand opportunities for artists to interpret, explore, and create work.	Competitive and Leadership	Number of awards and funds	125	\$	2,901	104	\$	2,994	-21	\$	93
			Concerts/readings/performances	2			53			51		
			Fellowships to writers	40			40			0		
			School and other residencies	150			112			-38		
GOAL 2 TOTAL			680	\$	18,395	718	\$18,835	38	\$	440		



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				# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity
3. ARTS EDUCATION: Strengthen the role of the arts in our nation's educational system and encourage lifelong learning in the arts.	3.1 Help ensure that the arts are basic to the education of children and young adults in grades pre-K through 12.	Competitive and Leadership	Number of awards and funds	55	\$ 2,567		61	\$ 3,267		6	\$ 700	
			Arts Instruction	60			177			117		
			Curriculum develop/implement	15			11			-4		
			School and other residencies	50			241			191		
	3.2 Expand opportunities for children and adults to participate in and to increase their understanding of, or skills in, the arts.	Competitive and Leadership	Number of awards and funds	107	\$ 2,959		202	\$ 4,806		95	\$ 1,847	
			Arts instruction	40			598			558		
			Concerts/performances/readings	40			1,161			1,121		
			School and other residencies	135			390			255		
	3.3 Provide professional development opportunities for artists, arts professionals, and teachers.	Competitive and Leadership	Number of awards and funds	54	\$ 1,258		48	\$ 1,414		-6	\$ 156	
			Arts instruction, Curriculum develop/training, and School and other residencies	158			79			-79		
	GOAL 3 TOTAL			216	\$ 6,784		311	\$ 9,487		95	\$ 2,703	

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				# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	
4. PRESERVATION: Preserve our nation's cultural heritage for the 21st century.	4.1 Document or conserve highly significant works of art, artifacts, and collections of art.	Competitive and Leadership	Number of awards and funds	52	\$ 2,416		78	\$ 2,082		26	\$ (334)		
			Conserve, repair, restore	850			3,268			2,418			
			Identification/documentation	38			53			15			
	4.2 Honor, assist, encourage, and present those artists and forms of artistic expressions and practice that reflect the many cultural traditions that make up our nation.	Competitive and Leadership	Number of awards and funds	172	\$ 4,038		123	\$ 2,906		-49	\$ (1,132)		
			Apprenticeships	32			8			-24			
			Arts instruction	26			204			178			
			Concerts/readings/performances	75			218			143			
			American Jazz Masters	3			3			0			
			National Heritage Fellowships	14			13			-1			
			School and other residencies	12			61			49			
	GOAL 4 TOTAL			224	\$ 6,454		201	\$ 4,988		-23	\$ (1,466)		
5. ORGANIZATIONAL STABILITY: Strengthen the organizational and financial capabilities of America's arts organizations.	5.1 Strengthen arts organizations' ability to realize their artistic and public service goals by becoming more effective, adaptable, and stable organizations.	Competitive and Leadership	Number of awards and funds	123	\$ 6,074		129	\$ 6,422		6	\$ 348		
			Marketing, Professional support-administrative, Research/planning, Stabilization/endowment/ challenge	148			129			-19			
GOAL 5 TOTAL			123	\$ 6,074		129	\$ 6,422		6	\$ 348			

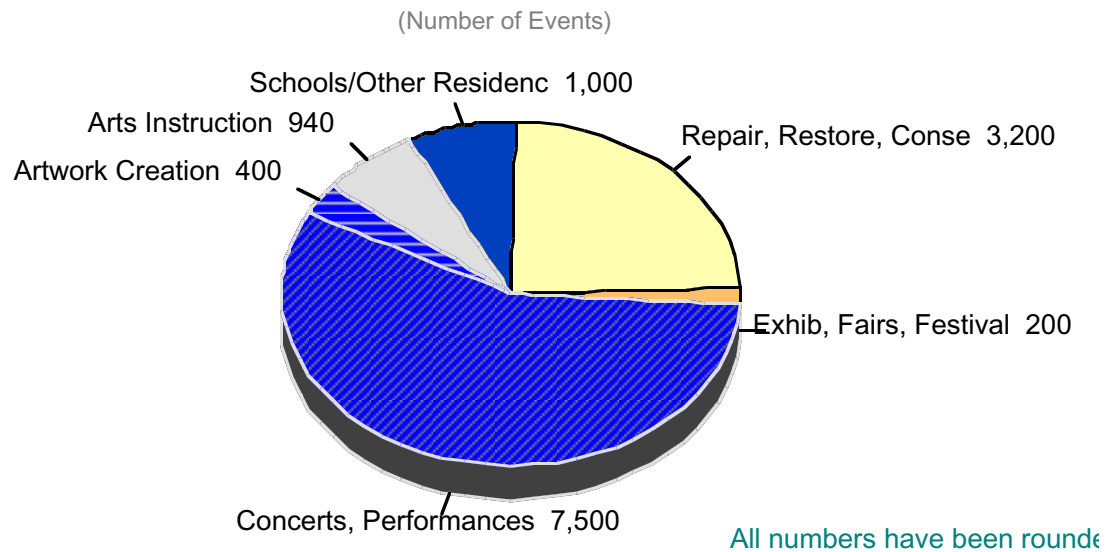
STATISTICS FOR PERFORMANCE REPORT ON FY 1999

GOAL	OBJECTIVE	FUNDING CATEGORY	INDICATOR	FY 1999 in FY 2000 Performance Plan			FY 1999 in FY 2001 Performance Plan			Difference		
				# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity
6. COMMUNITY ARTS DEVELOPMENT: Help address the concerns of America's communities through the arts.	6.1 Help make communities more livable through the arts.	Competitive and Leadership	Number of awards and funds	5	\$ 745		2	####	#####	-3	\$ 175	
			Mayors at Inst for City Design	60			60			0		
			Artworks (projects) created along the Millennium Legacy Trails	0			52					
	6.2 Enhance public awareness of the importance of the arts in our lives and communities.	Competitive and Leadership	Number of awards and funds	0	\$ -		0	\$ -		0	\$ -	
	6.3 Increase opportunities for the positive development of children and youth.	Competitive and Leadership	Number of awards and funds	13	\$ 277		0	\$ -		-13	\$ (277)	
6.4 Stimulate and strengthen the role of the arts in the economic and cultural development of communities.	Competitive and Leadership	Number of awards and funds	86	\$ 805		84	\$ 849		-2	\$ 44		
		ArtsREACH	86			84			-2			
					104	\$ 1,827		86	\$ 1,769		-18	\$ (58)

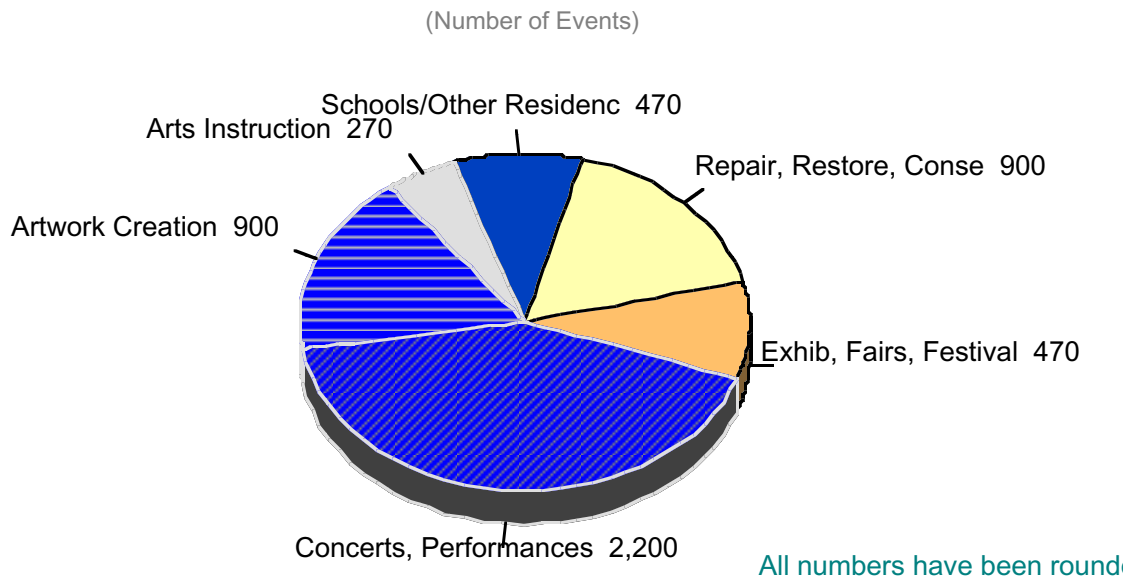
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GOAL	OBJECTIVE	FUNDING CATEGORY	INDICATOR	FY 1999 in FY 2000 Performance Plan			FY 1999 in FY 2001 Performance Plan			Difference		
				# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity	# of Awards	\$	Extent of Activity
7. PARTNERSHIPS: Strengthen the Endowment's partnerships with the public and private sectors.	7.1 Strengthen partnerships between the Endowment, state arts agencies, regional organizations of state arts agencies, and local governments.	Competitive and Leadership	Number of awards and funds	0	\$ -		0	\$ -		0	\$ -	
	7.2 Develop and strengthen partnerships with the non-profit arts sector including national arts service organizations, colleges and universities and foundations.	Competitive and Leadership	Number of awards and funds	0	\$ -		11	\$ 100		11	\$ 100	
	7.3 Develop partnerships with the private sector and the commercial arts sector that enhance the arts in America.	Competitive and Leadership	Number of awards and funds	0	\$ -		0	\$ -		0	\$ -	
	7.4 Develop and strengthen partnerships with other federal agencies.	Competitive and Leadership	Number of awards and funds	3	\$ 75		7	\$ 127		4	\$ 52	
			<i>Collaborate w/federal partners</i>			12			15			3
	7.5 Develop and strengthen international partnerships.	Competitive and Leadership	Number of awards and funds	5	\$ 465		2	\$ 250		-3	\$ (215)	
			<i>Projects in different countries</i>			30			30			0
<b>GOAL 7 TOTAL</b>				<b>8</b>	<b>\$ 540</b>		<b>20</b>	<b>\$ 477</b>		<b>12</b>	<b>\$ (63)</b>	
<b>GRAND TOTAL</b>			<b>Competitive and Leadership</b>	<b>1,579</b>	<b>\$ 48,319</b>		<b>1609</b>	<b>\$47,781</b>		<b>30</b>	<b>\$ (538)</b>	

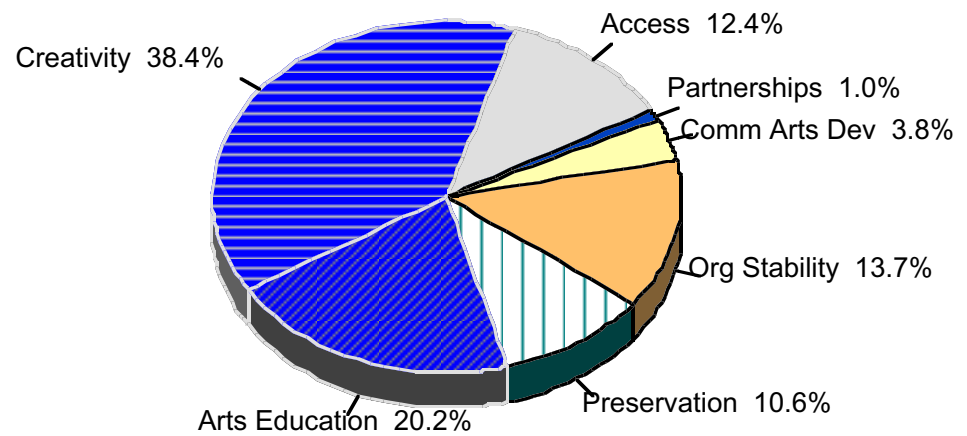
## FY 1999 As Shown in FY 2001 Performance Plan



## FY 1999 As Shown in FY 2000 Performance Plan



## FY 1999 Direct Grant Dollars As Shown in FY 2001 Performance Plan



## FY 1999 Direct Grants As Shown in FY 2001 Performance Plan

